

## The Art Institute of Chicago

---

Summer Loan Exhibitions

Author(s): M. B. W.

Source: *Bulletin of the Art Institute of Chicago (1907-1951)*, Vol. 17, No. 6 (Sep., 1923), pp. 56-58

Published by: [The Art Institute of Chicago](#)

Stable URL: <http://www.jstor.org/stable/4114053>

Accessed: 17/10/2011 17:45

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*The Art Institute of Chicago* is collaborating with JSTOR to digitize, preserve and extend access to *Bulletin of the Art Institute of Chicago (1907-1951)*.

<http://www.jstor.org>



THE HERRING NET, BY WINSLOW HOMER. RYERSON COLLECTION

Very pleasing is the picture of another young woman by Jacob Gerritz Cuyp (1594-1651). She is seen in full face, inclined to the right, and looks at the spectator from a landscape with heavy clouds. The friendly expression of the fresh face, the delicate features and neat appearance of this daughter of the low countries, make the picture unusually attractive. The name Cuyp probably is better known to the world by the works of Aelbert, his son, the famous landscape and animal painter, for which reason many portraits by the father were attributed to the son. A thorough study, however, of the archives of Dordrecht, their birthplace, and a careful examination of the works of both artists, have gained for the father a well-merited place among the prominent and talented portrait painters of the early seventeenth century.

W. A. P.

#### SUMMER LOAN EXHIBITIONS

THE claim that the talent of the American painter was a descendant of this daughter of the low countries, make the picture unusually attractive. The name Cuyp probably is better known to the world by the works of Aelbert, his son, the famous landscape and animal painter, for which reason many portraits by the father were attributed to the son. A thorough study, however, of the archives of

opportunities of the summer exhibitions has been the display of a group of paintings by these artists and others of the same period who share a certain quality of mysticism. The loan collections of Martin A. Ryerson, Charles H. Worcester, William T. Cresmer, and L. L. Valentine have been a rich field for those interested in a study of the American mystics.

In the various collections there are eight Blakelocks. Mr. Cresmer and Mr. Valentine own several of this artist's small Indian pictures which exemplify the richness of his earlier, more sombre use of color. They are important to the student of Blakelock because they show the romanticism and color which inspired him, when as a young man he became acquainted with Indian life. Frederic Fairchild Sherman claims that, with few exceptions, Blakelock is at his best in his small canvases. If this be true, we must deem it a privilege that some of the exceptions are included here. There seems to be no question among the critics that Mr. Worcester's "Vision of Life" is one of the choicest of his large I. Cresmer, and L. L. Valentine have been a rich field for those interested in a study of the American mystics.

In the various collections there are eight Blakelocks. Mr. Cresmer and Mr. Valentine own several of this artist's small Indian pictures which exemplify the richness of his earlier, more sombre use of color. They are important to the student of

of its subject, the vague figures, its luminosity, and its superb richness and depth of color combine to allure the imagination. Blakelock never duplicated this theme; it is unique. "Moonlit Lake" with its delicate poetry and "Enchanted Pool" with its dark brooding lace-like foliage (in the Cresmer Collection), though remarkably fine examples of his large canvases, are more typical.

While there is not so good a chance to study the work of A. P. Ryder, only three



THE WINDING PATH, BY TWACHTMAN  
CRESMER COLLECTION

of his marines being included, there is enough to associate him with Blakelock and Daingerfield. A marine by Dupré in the Ryerson Collection and a canvas by Monticelli in the Worcester Collection also provide stimulating material for parallel study.

It is not difficult to understand the similarity between Blakelock and Ryder in their melancholy subjective attitude toward their work. Poetry was in the air in their day. But it does seem strange that the two men who were not closely associated together, as far as is known, should paint in such a similar way. Both offset the romantic and literary themes of their pictures by purely esthetic motives. Without the aid of teachers, and in Blakelock's case without any intimate knowledge of the old masters, each learned for himself the art of getting luminosity by contrasting shadow, each used color and surface quality as the Daingerfield. A marine by Dupré in the Ryerson Collection and a canvas by Monticelli in the Worcester Collection also provide stimulating material for parallel study.

It is not difficult to understand the similarity between Blakelock and Ryder in their melancholy subjective attitude toward their work. Poetry was in the air in

ists who were more directly influenced by the Barbizon School by themselves has led the student of American painting to isolate the two groups. One of the pleasant discoveries resulting from the exhibition of these loan collections is the strong link which exists between romantics and tonalists. Both were mystics and dreamers; both found impressionism the vehicle for their subjective attitude toward life. Inness and his group rid themselves of the literary associations with which the work of Ryder and Blakelock was invested and led the way to a more purely esthetic art.

Twachtman carried the mysticism of the tonalists over into modern impressionism. "The Winding Path" from the Cresmer Collection, here illustrated, shows Twachtman as a tonalist—absorbed in the spiritual in nature before he limited himself to playing upon a few high pitched color notes in very fragmentary bits of nature. This large, more deliberately pictorial canvas which might be mistaken for a Wyant affords an interesting contrast with the small square canvases of his later period, examples of which are to be found in the Cresmer Collection and in the Ryerson Collection as well as in our own Friends of American Art Collection.

When Blakelock and Ryder are placed side by side with Arthur B. Davies, they appear a bit circumscribed, though rugged and virile. Their art was the expression of a limited cultural outlook, while no small part of the charm of Davies lies in the



When Blakelock and Ryder are placed side by side with Arthur B. Davies, they appear a bit circumscribed, though rugged and virile. Their art was the expression of a limited cultural outlook, while no small part of the charm of Davies lies in the

wealth of literary and artistic experience which we feel that he has at his command. The canvases shown in the Ryerson Collection are a remarkably complete illustration of all phases of his development. Their owner has evidently watched the artist's work, acquiring from time to time examples



WINTER QUARTERS FOR BOATS, ETRETAT, BY MONET. WORCESTER COLLECTION

which seemed to be important indications of his changing and developing viewpoint.

Quite different from the pictures just noticed, but full of atmosphere, is a magnificent canvas by Winslow Homer, loaned by Mr. Ryerson, and representing two fishermen in a dory hauling a herring net. This is the first public appearance of the canvas in Chicago, since the World's Columbian Exposition. It is one of the most poetic things in treatment that Homer ever did and shows him at his best. M. B. W.

### THE EXHIBITIONS OF CHICAGO ARTISTS

**T**HE selection for the summer exhibition of a dozen or so of the most typical canvases by six artists representing different tendencies makes it possible to grasp rather quickly the essential characteristics of Chicago painters.

The achievements of our artists more or less echo those of other contemporary by Mr. Ryerson, and representing two fishermen in a dory hauling a herring net. This is the first public appearance of the canvas in Chicago, since the World's Columbian Exposition. It is one of the most poetic things in treatment that Homer ever did and shows him at his best. M. B. W.

ums and books create quite a different atmosphere for the artist from that which the men of Inness's time knew with their engravings of old masters and occasional trips abroad, and therefore it has become more difficult for artists to develop distinctive schools of art, which have always been the result of intensive association and the concentration of a group of artists on somewhat similar goals.

It would be premature to claim that we have yet established a school of art in our midst, though the Taos group has perhaps come closer to establishing one than has any other group. It would seem that we lack that great enthusiasm which is the result of artist and layman reacting on one another, thereby creating the stimulating atmosphere which produces a leader.

Impressionism with its pursuit of light and air is today the paramount influence in Chicago painting notwithstanding the rapid encroachments of post-impressionism. Pauline Palmer in her street and village scenes represents that trend of impressionism which sets down with spontaneity and verve the fleeting effects of the moment, a mode of painting which does not permit of much consideration of the subject. Her portraits have freshness and cleanness of color, one of the valuable inheritances of impressionism, but at the same time are more carefully thought out compositions than is characteristic of the school.

Charles W. Dahlgreen and Albert Krehbiel have followed two other paths of impressionism—the former seeking to express atmospheric effects, for which he found his inspiration in the mists of Brown County; and the latter, nature under the cover of wet snow. The viewpoint of both Mrs. Palmer and these two painters is in general a naturalistic one.

The indifference of the early impressionists toward subject has been supplanted by a more careful and studied arrangement of the theme in the canvases of Carl R. Krafft and E. Martin Hennings. Each in his own cleanness of color, one of the valuable inheritances of impressionism, but at the same time are more carefully thought out compositions than is characteristic of the school.

Charles W. Dahlgreen and Albert Krehbiel have followed two other paths of impressionism—the former seeking to express